



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XII, No. 1.

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879

NEW YORK, OCTOBER 11, 1913. 10 PAGES.

SINGLE COPIES, 10 CENTS.

VONNOH PAINTS WILSON'S.

Robert Vonnoh has just returned from Cornish, N. H., where he spent the Summer, and where he occupied the studio of Lucia Fairchild Fuller. He there painted Mrs. Woodrow Wilson, wife of President Wilson, and the three Misses Wilson in Summer costumes and in the setting of the beautiful Fuller garden. The group is a very successful one, and the canvas is 45 ft. square, the figures being half life size. Mrs. Wilson is painted in the act of pouring tea. The canvas is sure to attract wide public attention, not only from its fair and prominent subjects but its art quality. It may be placed on public exhibition in some of the large displays of the season, and will, wherever and whenever shown, be a great attraction to the public.

NEW BLAKESLEE GALLERIES.

The new Blakeslee Galleries, which occupy the entire second floor of the new and large Francis Bldg., at the S. E. cor. of 53 St. and 5th Ave., and which have a frontage of 84 feet on 5th Ave. by 120 on E. 53 St., will open Monday. This opening, and the removal of these galleries, so identified with the development of art taste and interests in America, from the quarters they have long occupied in the Knickerbocker Trust Co. Bldg., at 5th Ave. and 34 St., comes auspiciously with the opening of another art season.

In the galleries are now shown, and will be displayed from time to time, the representative examples of early English, Flemish, Dutch, Spanish and Italian masters and schools, for which the galleries have become noted and which have made them the resort for years past of the cognoscenti.

The display now made, and to be made, of these rarely fine old pictures this season is exceptionally fine and varied, Mr. T. J. Blakeslee having been fortunate enough to secure, during his recent Summer trip abroad, a number of canvases which equal, if they do not surpass, any of those which he has imported during his long business career. A typical example of the pictures to be seen in these galleries, appears on this page of the ART NEWS.

There are no less than 7 rooms, all well lit and of fine proportions. Three large and spacious galleries, about 27 ft. in length and 18 ft. wide, and hung in wine maroon, front on 5th Ave. One enters these through an entrance hall, leading from the elevator, through a long gallery 35 ft. in length by 17 wide, hung in figured damask, with a gold renaissance ceiling. Two small, and one large sales gallery, all hung in wine maroon, occupy the frontage, with the sides of the galleries above mentioned, on E. 53 St. There are 6 or 7 large and conveniently arranged stock rooms. Altogether the galleries are a most important and beautiful addition to the art galleries of New York, and Mr. Blakeslee is to be congratulated on his new move.

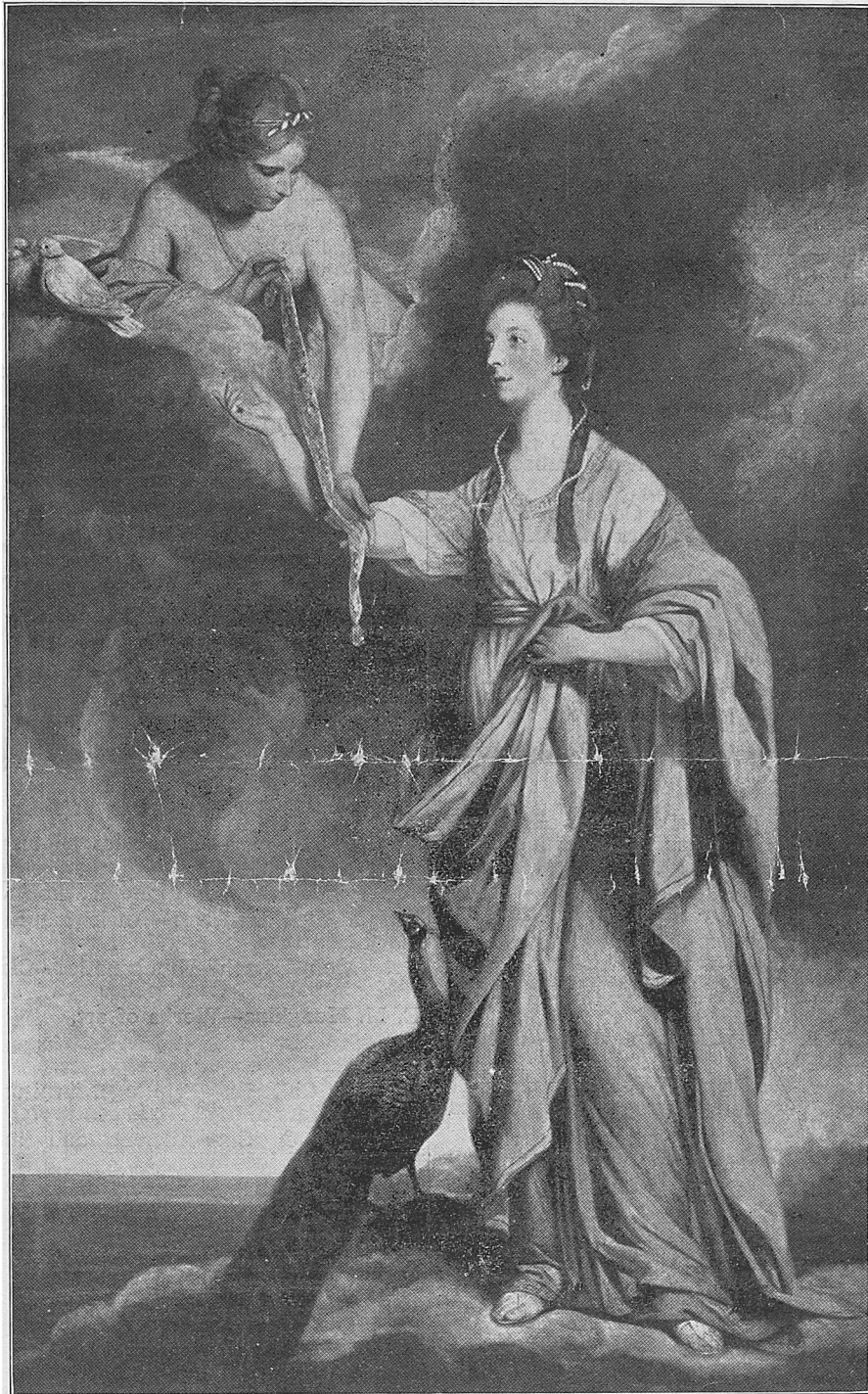
ART MUSEUM ENLARGED.

Mr. Zenas Crane, of Dalton, Mass., has bought about six thousand square feet of land east of the Museum of Natural History and Art in Pittsfield, and has let the contract for an addition to the building which will have more than four thousand square feet. Mr. Crane founded the museum in 1902, and wings were added in 1904 and 1909.

SEN. CLARK NOT FOOLED.

The sensational stories, recently published in the dailies, to the effect that former Senator William A. Clark of Montana had been nearly "caught" by the now bankrupt concern of Tomlinson, Humes, Inc., of Chicago, also called "the De Luxe Trust," being almost persuaded to purchase, for the sum of \$680,000, four

It was reported that Mr. Seymour J. Thurber, of Chicago, nephew of the late W. Scott Thurber, placed the pictures in the New York mansion of former Senator Clark. As a matter of fact Sen. Clark did not prove the "Easy mark" the dailies assumed that he was, for only two pictures were left at his house, after he had sailed for Europe last Summer, and he did not see them, nor he have at any time, any



LADY BLAKE AS JUNO.
Receiving the Cestus as Venus.

By Sir Joshua Reynolds.

From Collection the Late Charles Wertheimer of London.
At New Blakeslee Galleries, 665 5th Ave.

teen paintings, twelve attributed to Hogarth, one to Turner and one to Watteau, which the "Trust" is said to have secured for \$35,000, proves, as is usual in stories of the kind exploited by the dailies, to have had little foundation in fact.

In the Bankruptcy proceedings in Chicago, it transpired that the pictures, originally secured, it is said, as told above, by the "Trust" for \$35,000, were first sold by the said "Trust" to Mr. E. P. Clark, of Los Angeles, Cal., for \$125,000, under a sales contract, that they were not to be resold for less than \$580,000.

intention of purchasing the collection for any figure.

There is evidently something behind this story, which has not yet come out, and the art world is asking just what was the connection of Mr. Clark, of Los Angeles, with the matter, and surmises that the name and reputation of former Senator Clark were used for some, as yet undisclosed, scheme. In any event it was a grave injustice to herald former Senator Clark through the country as a "near dupe" of evident art dealing schemers. The Senator is a most careful and suspicious collector.

THE ALTMAN MUSEUM.

As the ART NEWS goes to press it is currently reported in art circles that Mr. Altman held a sixty-three year ground lease on his art gallery at 626 Fifth Ave., which he built only two years ago, adjoining his residence, and that he has provided in his will for the retention in the gallery and house of his collections, as a sort of Wallace collection for New York.

ROME ART EXPOSITION.

Rome, Italy, Oct. 1, 1913.

The 83rd International Exhibition of Fine Arts to be held in the Exposition Palace in the Via Nazionale, under the auspices of the Società degli Amatori e Cultori di Belle Arti, will open Feb. 1 and will close June 30 next. Painting sculptures and engravings, the work of Italian and foreign artists, that have not previously been exhibited in Rome, will be included. Works by Italian artists will be exposed in groups, as also the work of groups of foreign artists who would propose to occupy, with their contributions, an entire gallery.

There will also be on view an International Exposition of Medallion Art. Two gold medals will be awarded by the Minister of the Treasury and by the Minister of Public Instruction to the best works in this department.

There will be a "Black and White" section, to include drawings and engravings executed in any medium and original book and newspaper illustrations. Works of intending exhibitors should reach Rome not later than Jan. 10, and not before Dec. 25 next. The State Railway of Italy allows a rebate of fifty per cent on cost of transportation of art works, and also on the steamship and railway tickets of exhibitors. Entry lists should reach the office of the Secretary at the Exposition Palace not later than Jan. 7 next, except in the case of special invitations or of "one man shows," but two works from each artist will be accepted. Members of the Society are permitted to expose three.

By the provisions of the will of Professor Müller, Ambassador of Germany in Rome, there is available for the purchase of one or more art works the sum of 16,000 lire, the works selected for purchase next year by the conditions of the will are to be paintings by Italian artists and will be added to the collection at the Accademia di San Luca. The King and Queen Mother will also patronize the exhibition by acquiring some of the work exposed. The Minister of Public Instruction has at his disposal annually an important sum for the purchase of a certain number of works destined for the National Gallery of Modern Art in Rome. The Society, under whose auspices the exhibition is held also has at its disposition an established fund to be used either in awards of a number of money prizes or which can be used entirely for the purchase of art works. The Jury will be composed of seven members elected by the Society.

HEARN BUYS ABBEY OIL.

The London "Daily Telegraph" says Mr. George A. Hearn has bought the late Edwin A. Abbey's picture "Lear and Cordelia," which he intends to present to the Metropolitan Museum.

It will be recalled that this painting was bought for \$25,200 by Knoedler & Co., at the recent sale of the McCulloch collection.

THE CARROLL GALLERY
OF LONDON, ENGLAND
10, GEORGE STREET, HANOVER SQUARE, LONDON, W.
EXCLUSIVE REPRESENTATIONS FOR THE PRODUCTIONS OF
CHARLES JOHN COLLINGS
'Rank among the most remarkable achievements since the days
of Turner'—*London Observer*.
'Probably the most exquisite things in London at this moment.'
—*Evening Standard*.
PLEASE ADDRESS ALL COMMUNICATIONS AS ABOVE

THE EDWARD GALLERY
(Opposite Christies)
Works of Art
26 King St., St. James's LONDON

The Leicester Galleries
LEICESTER SQUARE, LONDON.
ERNEST BROWN & PHILLIPS Proprietors
EXHIBITIONS by Leading Modern Artists.
WATER COLOURS of the English School,
FINE ETCHINGS by the Masters.

ROME
Sangiorgi Gallery—Borghese Palace
High Class Old Paintings
Works of Art

London Osaka Kyoto Boston
YAMANAKA & CO.
254 FIFTH AVENUE
NEW YORK
WORKS OF ART FROM THE FAR EAST

W. Scott Thurber
Foreign and American
PAINTINGS
ETCHINGS and MEZZOTINTS
Framing Expert Restoring
408 So. Michigan Boul., Chicago

FRANK PARTRIDGE
Old English Furniture
Antique Chinese Porcelains
& WORKS OF ART
741 FIFTH AVE. NEW YORK
26 King St., St. James' London

ALBERT ROULLIER
PRINTSELLER
Original Engravings and Etchings by Dürer,
Rembrandt, Meryon, Whistler, Haden, Cam-
eron, MacLaughlin, Masson, Nanteuil, Edel-
inck, OLD ENGLISH MEZZOTINTS, etc.
410 South Michigan Boulevard, Chicago

HILL TOLERTON
THE PRINT ROOMS
HIGH-CLASS ENGRAVINGS AND
ETCHINGS
107 GRANT AVENUE SAN FRANCISCO

THE
CARROLL ART GALLERIES
Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects
Specialists in Interior Decoration
9 East 44 Street

DURAND-RUEL
NEW YORK — PARIS

DEALERS DIRECTORY

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by
George Inness, A. H. Wyant and other
noted artists.

Blakeslee Gallery, 665 Fifth Avenue—Early
English, Italian and Flemish paintings.

Böhler and Steinmeyer, 34 West 54 St.—
Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—
Rare books and fine bindings, old engrav-
ings and art objects. Choice paintings.

George Busse, 12 West 28 St.—Printseller.

Canessa Gallery, 479 Fifth Avenue—An-
tique works of art.

C. J. Charles, 718 Fifth Avenue—Works of
art.

Cottier Galleries, 3 East 40th Street—Rep-
resentative paintings, art objects and
decorations.

H. Counihan, 59 East 52 St.—Old English
furniture. Period interior decorations.

J. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and
modern works of art.

Dreier & Co., 560 Fifth Ave.—Old Chinese
porcelains and hard stones.

Durand-Ruel, 12 East 57 St.—Ancient and
modern paintings.

Duven Brothers, 720 Fifth Avenue—Works
of art.

Ehrich Galleries, 707 Fifth Avenue—Perma-
nent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—
Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—
Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare
antique tapestries, furniture, embroideries,
art objects.

Gimpel and Wildenstein Galleries, 636 Fifth
Avenue—High-class old paintings and
works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old
works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of
art. Drawings and pictures.

Kelekian Galleries, 709 Fifth Avenue—Vel-
vets, brocades, embroideries, rugs, pot-
teries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—
Old Masters.

Knoedler Galleries, 556 Fifth Avenue—
Old and modern paintings of all schools.
Early English mezzo-tints and sporting
prints.

Kouchakji Frères, 7 East 41 St.—Rakka,
Persian and Babylonian pottery, rugs.

Macbeth Galleries, 450 Fifth Avenue—
Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—
Modern Paintings.

E. Milch, 939 Madison Ave.—American
paintings.

Montross Gallery, 550 Fifth Avenue—Se-
lected American paintings. Early Chinese
paintings.

Moulton & Ricketts, 537 Fifth Ave.—Amer-
ican and foreign paintings. Original
etchings.

Frank Partridge, 741 Fifth Ave.—Antique
furniture. Chinese porcelains.

Lewis & Simmons, 581 Fifth Ave.—Rare
objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High
class paintings by early English and
Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old
and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.
—Paintings, bronzes and rare porcelains,
and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-
class examples of the Barbizon, Dutch
and early English schools.

Jacques Seligmann, 705 Fifth Ave.—Works
of art.

H. Van Slochem, 477 Fifth Avenue—Old
Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works
of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things
Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern
paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign
paintings. Original etchings.

Henry Reinhardt—Old and modern paint-
ings.

Albert Roullier—Rare engravings and etch-
ings.

W. Scott Thurber—Fine Paintings and
etchings.

San Francisco.

Hill Tolerton—High-class engravings and
etchings.

Germany.

Julius Bohler, Munich—Works of art. High-
class old paintings.

Galerie Heinemann, Munich—High-class
paintings of German, Old English and
Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class
antiquities.

G. von Mallmann Galleries, Berlin—High-
class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—
Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern
paintings of Dutch and Barbizon schools.

London.

P. & D. Colnaghi & Obach—Paintings,
drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edward Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and
etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch
and English schools.

Leicester Galleries—Modern paintings.
Etchings by masters.

Lewis & Simmons—Rare objects of art and
Old Masters.

Arthur Tooth & Sons—Carefully selected
paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern

Persian Art Gallery, Ltd.—Miniatures, MS.,
bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare
books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early Brit-
ish masters.

Spanish Art Gallery—Primitive paintings
and antiques.

Paris.

Charles Brunner—High-class pictures by
the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Mod-
ern paintings.

Dr. Jacob Hirsch—Numismatics—Classical
Mediaeval and Renaissance art.

E. M. Hodgkins—Works of art.

Kelekian Galleries—Potteries, rugs, em-
broideries, antique jewelry, etc.

Kraemer Galleries—Paintings, furniture and
objets d'art of the XVIII century.

Levesque & Co.—Ancient and modern
paintings.

Lewis & Simmons—Objects of art and old
masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paint-
ings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and
Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Ob-
jets du Moyen Age.

Henry Reinhardt—Old and modern paint-
ings.

Steinmeyer & Sons—High-class old paint-
ings.

Arthur Tooth & Sons—Carefully selected
paintings by Dutch and Barbizon artists

Chas. Vignier—Oriental Works of Art.

Auction-Sale in Munich 1913.

November 17th, and following days
Collections of Greek and Roman Coins
Formed by

Baron Friedrich von Schennis - Berlin
Dr. B. K. in M. and others

which will be sold by auction through Dr. Jacob
Hirsch - Expert

Munich, Arcisstrasse 17.
and in Paris, 364 Rue St. Honore.

Telegrams: "Stater" Munich or Paris
Catalogues illustrated Mkks. 15.- and
all informations through the Expert.

Considerable stock of ancient coins and all kind
of antiquities.

The catalogue may be inspected at The American Art
News, 18 East 42nd. Street-New-York.
Orders for this sale will be received by the American Art
News and cabled to Paris office.

Established
A Quarter Century
Henry Schultheis Co.
Announces a new importation of
German color prints, comprising
many reproductions by popular artists
Two Stores
142 Fulton St. 55 Vesey St.

E. MILCH GALLERY
939 Madison Avenue, New York
Between 74th and 75th Sts.
AMERICAN PAINTINGS
Rare Etchings, Mezzotints Printed in Colors,
Etc.; Artistic Framing, Regilding, Etc.
Restoring of Paintings.

**Paintings by
AMERICAN ARTISTS**
Choice Examples always on View
Small Bronzes—Volkmar Pottery
WILLIAM MACBETH
450 Fifth Avenue New York

GEORGE H. AINSLIE
PAINTINGS By GEORGE INNESS
A. H. WYANT
AND OTHER NOTED AMERICAN ARTISTS
569 Fifth Ave. (at 46th St.) New York



Kelekian
OBJETS de COLLECTION

Rare Rugs, Egyptian, Greek
& Roman Antiquities. Per-
sian, Hispano-Moresque &
Italian Potteries. Gothic
Sculpture.

709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
CONTINENTAL HOTEL - CAIRO

Pennsylvania, Philadelphia, Broad and Cherry Streets.
THE PENNSYLVANIA ACADEMY of the FINE ARTS
Founded 1805. School of Painting, Sculpture, and
Illustration. Nineteen students awarded \$500.00
each last year for foreign travel as prizes. In-
structors: Charles Gaffly, Hugh H. Brecken-
ridge, Cecilia Beaux, Frank Miles, Day, Henry
McCart, Joseph T. Pearson, Jr., Daniel Garber,
Violet Oakley, Philip L. Hale, Emil Carlsen, J. A.
Weir and Henry E. Radasch, M. Sc., M. D. Write
for circular.

PICTURE FRAMES

Original designs on hand to select from
for both Pictures and Mirrors.
Etchings, Engravings and Other Prints.

CLAUSEN ART ROOMS

621 Madison Avenue Near 59th St.

Bertschmann & Maloy

Insurance on Pictures, etc.

AGAINST ALL RISKS ANYWHERE

Most of largest art dealers our customers to whom we can refer
18 EXCHANGE PLACE, NEW YORK

FRINK PICTURE LIGHTING

Is a guaranteed system of picture illumination,
which brings out the characteristics of each picture.
We make a specialty of picture and gallery lighting.
SEND FOR OUR BOOKLET

H. W. JOHNS MANVILLE CO.
Sole Selling Agents for Frink Products
NEW YORK AND EVERY LARGE CITY 1719

Steinway & Sons

Art Department

107 & 109 East 14th St. New York City

Consistent and harmonious
constructional and decorative
appointments of a home de-
mand a piano case to corre-
spond.

STEINWAY & SONS

will complete cases after art-
ist's and architects' own de-
signs, and under their per-
sonal supervision, always pre-
serving the acoustical quali-
ties of the instruments.

EXHIBITION CALENDAR FOR ARTISTS.

ART INSTITUTE OF CHICAGO, Chicago, Ill.		
Annual Arts and Crafts Exhibition.		
Opens	Oct. 7	
Closes	Oct. 31	
NEW YORK WATER COLOR CLUB, 215 West 57 St., N. Y.		
Annual Exhibition.		
Exhibits received	Oct. 24-25	
Opens	Nov. 8	
Closes	Nov. 30	
PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.		
Eleventh Annual Exhibition.		
Exhibits received not later than	Oct. 21	
Opens	Nov. 9	
Closes	Dec. 14	
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.		
Twelfth Annual Exhibition.		
Exhibits received not later than	Oct. 21	
Opens	Nov. 9	
Closes	Dec. 14	
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.		
Winter Exhibition.		
Exhibits received	Dec. 1-2	
Opens	Dec. 20	
Closes	Jan. 18-1914	

WITH THE DEALERS.

William M. Chase returned last week from a Summer spent abroad with his class, principally in Venice, where he had a studio near the fish market and the Rialto. He brought back a number of unusually interesting canvases. His picture "Dorothy and Sister" has been purchased by the Luxembourg.

Charles P. Gruppe recently returned from Nova Scotia, where he spent the Summer. His canvases, "Holland Woodcutters" and "Connecticut Landscape," have been purchased by the Ottawa Museum, and "October Afternoon" was recently acquired by the new museum at London, Ont.

Charles Warren Eaton painted at Bellagio, Lake Como and Venice during the late Spring and Summer. He has returned to his studio, 314 W. 57 St.

Joseph Pennell, Willard Metcalf and W. Gedney Bunce spent September in Venice.

Gustave Von Schlegel, who taught art in the Minneapolis School of Art for several years, has taken a studio in the Latin Quarter, Paris, where he is at work upon a series of decorations for a public building in St. Louis.

Carroll Beckwith recently returned from Versailles where he painted during July and August. He has brought back a number of delightful pictures and sketches, equal in charm to those he exhibited with so much success in America last Winter.

Arthur Wesley Dow is represented at the National Conservation Exposition by his large picture, "The Enchanted Mesa of New Mexico." This was shown recently in the International Exhibition at Pittsburgh. Mr. Dow is represented also at the Inaugural Exhibition of the Memorial Art Gallery of Rochester, N. Y., by two of his paintings of the Grand Canyon of Arizona. He is spending part of the autumn painting landscape at Ipswich, Mass.

Peter A. Gross, the "doyen" of American painters in Paris, is on his way here on his first visit to his native country in thirty-six years. He brings about 150 paintings of his own and also his collection of Old Masters. Among these is a portrait of Benjamin Franklin, painted at the Louvre, Paris, by Fragonard when Franklin was the American Minister to France. Other originals which Mr. Gross has owned for several years and which he will exhibit at Chicago, Allentown, Pa.; Philadelphia, Denver and perhaps New York, are paintings by Corot, Théodore Rousseau and Delacroix. Mr. Gross recently gave to Allentown, Pa., where he formerly resided, the nucleus of an art collection.

Walter Griffin has spent the summer and will remain during the Autumn in Venice, where he has been painting his strong and colorful landscapes. With his rare individuality and unusual personal expression he is sure to bring back Venetian views of importance, and if he carries out his plan of holding an exhibition in this city during the coming season, American art lovers will enjoy a treat.

Dana Pond has taken a studio at 9 Rue Leonce Renaud, Paris, where he is painting two important portraits. At the end of November he will go to London to execute a number of portrait commissions. He will return to America some time in the late Winter and will paint portraits in Pittsburgh and Rochester, returning to Paris next Spring.

Gilbert White is spending the Winter in Paris, where he is painting an important decoration at his studio, 54 Ave de Maine.

Paul Cornoyer spent a part of last Summer in Venice. He will return this month to his studio in the Rembrandt, W. 57 St.

At her new studio, 135 E. 66 St., Elizabeth Gowdy Baker is showing a group of portraits in pure aquarelle.

ART FOR SCHOOL PUPILS.

The School Art League is proposing to hold special art classes for school children each Saturday morning in the main auditorium at the Metropolitan Museum and at the Brooklyn Institute.

John W. Alexander, President of the League, has arranged to have Mr. John W. Haney, Director of Art in the city high schools, deliver the Saturday morning talks at the Metropolitan. For the teachers and advanced students there will be lectures by Dr. Leigh Hunt, Mr. Alvah Parsons, Mr. Carrington of Scribner's and Dr. Martin of the Ethical Culture Society.

NEW ART HOUSE OPENS.

A new art house, to be devoted exclusively to old English furniture and Period interior decorations has been opened by Miss H. Counihan, at 59 E. 52 St. Miss Counihan, late of Chicago, and for many years in the art business in that city, is well known to the prominent collectors of the West and has assisted them in forming their collections.

During her travels in Europe the past Summer, Miss Counihan made several interesting purchases which are now shown at her establishment. They include two fine Jacobean paneled rooms, removed from old English mansions with mantelpieces of James I. carvings, 16 old German drinking mugs—the pick of the collection of Dr. Frohlich, of Berlin—many with their original old pewter mounts and other objects which would interest the collector of discernment.

FOREIGN ART AT PANAMA EXP.

A special cable to the New York "Times" from London says that Mr. John E. D. Trask, chief of the Department of Fine Arts of the Panama Exposition, is now in London endeavoring to persuade British artists to send their work to San Francisco. He also hopes to get the Government to recognize his department. From London he will go to Germany on a similar mission.

In an interview, Mr. Trask stated that the exposition management would probably offer a guarantee fund of \$500,000 to purchase pictures. He said:

"When once they learn this I have hopes that the English and Germans will not be so adverse to showing their wares, for they, as well as others, must eat.

"I am organizing an advisory American committee to select the work of American artists in England. I have asked Sargent to be Chairman. He will probably accept, as we intend to devote a special salon to his work. Others on the committee will be Joseph Pennell and McClure Hamilton.

"France is already making great arrangements and has taken enormous wall space, but I have organized an American advisory committee in Paris also for the purpose of selecting the work of resident Americans. The Chairman of this committee is Walter McEwan. Other members are Charles W. Hawthorne, Paul Bartlett, Lionel Walden, Frederick Carl Frieseke, and Richard Miller. "The Fine Arts Exhibition at San Francisco will be the greatest ever gathered under one roof. It will also prove conclusively that Americans are not such a non-entity as believed in the art world.

"I have these advisory committees now organized in every art centre in America, and know that our work will compare favorably with anything on this side. With the guarantee fund we hope to buy enough pictures to remain permanently in California to give the same stimulus to the art of the West as was first shown in America following the Philadelphia Exposition, and to the Middle West following the Chicago World's Fair."

GREENPORT SUMMER ART SHOW.

The artists who have summer studios in and around Greenport, L. I., aided by their fellows elsewhere, held their first picture exhibition, for the benefit of the Eastern L. I. Hospital at Greenport in that pretty Long Island village, Aug. 16-21 last. The display was a great success, and it is hoped to make the exhibition an annual affair. Nearly \$1,300 was realized. The Hospital was planned and started by the residents of Greenport, and is supported entirely through generous efforts and interests. The building, a large mansion, was donated by two sisters who owned it, and who give much of their time to the hospital's interests. The idea of the exhibition originated with Mr. James Knox, a business man, but also an amateur artist of ability. A partial list of the exhibitors follows:

Chas. Bittinger, Henry Prellwitz, E. A. Bell, Irving R. Wiles, Gladys Lee Wiles, Orlando Roulard, May Mitchell, W. S. Davis, James Knox, Whitney Hubbard, Jules Turcas, Milton Bancroft, B. J. Blommers, Clark G. Voorhees, F. A. Bicknell, F. J. Boston, W. C. Brigham, Marshall Fleg and Clinton Peters.

Among those who sold paintings were: W. L. Davis, James Knox, Orlando Roulard, Whitney Hubbard, May Mitchell and Irving B. Wiles.

ROCHESTER.

The Memorial Art Gallery given by Mrs. James Sibley Watson as a memorial to her son, James C. Averill, was formally opened on Wednesday evening. Mr. Robert W. De Forest delivered an address.

The annual exhibition of the Department of Fine Arts at the Industrial Exposition comprises 179 pictures.

The artists represented are: Hugo Ballin (Thought), H. H. Breckenridge (The Hills), Adelaide Cole Chase (Young Woman in Black), Paul Cornoyer (Afternoon, Madison Sq.), Bruce Crane (Autumn Hills), C. W. Eaton (Winter Sunlight and Valley at Sunset), Chas. Gruppe (Old Swimming Hole), Robert Henri (Lillian), Augustus Koopman (Spuytten Duyvil Creek), Jonas Lie (The Quarry), Philip Little (Day and Yet More Day), H. D. Murphy (Moro Castle, San Juan), Leonard Ochtman (Hills in Winter), F. K. M. Rehn (A Summer Night), F. J. Waugh (Coast of Maine), Fred Wagner (Winter Evening), W. E. Schofield (Morning, Frozen River), W. E. Redfield (Trout Brook), C. C. Cooper (The Liberty St. Crevasse), C. C. Curran (White Carnations), John C. Johansen (The Rider), F. J. Mulhaupt (A Group of Birches), Paul Dougherty (Rocky Coast), Carl I. Nordell (Pink Scarf), Leslie Thompson (Girl in White), W. W. Gilchrist, Jr. (Old Gold Screen), and others.

METROPOLITAN MUSEUM.

Among recent important accessions of the Metropolitan Museum, shown for the first time at the Press View on Wednesday, are three small pictures ascribed to Botticini, formerly in the collection of Lord Taunton at Quantock Lodge, England. They are rarely beautiful in color, and are excellent examples of decorative beauty and charm. The subjects are "Tobias and the Angel", "The Marriage of the Virgin", and "The Funeral of St. Zenobius." The Egyptian Stela of Menthu-Weser, a gift of Mr. Edward Harkness in 1912, is also shown for the first time. The main interest of this monument is the long inscription it contains of the rare wisdom of Menthu-Weser. Two memorial effigies by Pietro Paolo Olivieri, have been purchased by the Museum. The three galleries on the second floor of the wing of Decorative Arts have been rearranged and a number of pieces of furniture of the Charles II, Queen Ann, and William and Mary periods, are exhibited. One of the rooms is entirely given over to Chippendale specimens. In this gallery there is also on exhibition for the first time, an intricately carved mahogany bedstead in Chippendale's best "French" manner and graceful marble mantelpiece in the Adam style, taken from a late Georgian house in Dublin lent by Mrs. James Byrne.

On Thursday evening a reception was given by the Trustees of the Museum and the Bishop of New York, to the members of the Triennial Convention of the Protestant Episcopal Church in session here.

MUNICIPAL ART SOCIETY.

The Municipal Art Society of New York held its annual meeting in the galleries of the National Art Club, Wednesday evening. William Laurel Harris presided and reviewed the Society's work for the year. He told of the decoration of the Washington Irving High School now going forward under the direction of the Committee of the Society, in co-operation with the Board of Education; the opposition of the Society's Committee on the Port, John DeWitt Warner, Chairman, to the plan of the N. Y. Central R. R. to despoil the West Side of the City with freight yards, the efforts made by the Society to correlate artistic effort for the beautification of New York; and the work of the Committee on National Work, Charles R. Lamb, Chairman. Mr. Harris said that among the matters the Society would specially interest itself in during the coming year would be that of the regulation of outdoor advertising.

The following directors were elected for three years (Class of 1916): Victor D. Brenner, sculptor; Roland Holt, Francis C. Jones, painter; Charles R. Lamb, architect; E. Stagg Whitin, Frank B. Williams.

EVANS VS. CLAUSEN.

Subpoenas have been issued to a number of persons to appear as witnesses in the retrial of the unsavory case of Evans vs. Clausen, which is set for trial on Nov. 3 next in this city. It will be remembered that at the first trial of this case some three years ago, the Jury disagreed, and it was said, stood eleven to one for the acquittal of Mr. Clausen. The art world had hoped that the unsavory case would not again be dragged into court. It will make a cheerful (?) opening of the new art season.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

EXPERTISE AND APPRAISER

of Antiques and old Oil Paintings, seeks position with an art house. Has connections with European collectors, who have intention of disposing of their famous Art Galleries, if managed with discretion. Answer under H. S., American Art News, office.

MARY H. TANNAHILL.

Instruction given in drawing and painting from life and still-life, also in miniature painting. Van Dyck Studios, 56th St. & 8th Ave., New York.

LARGE STUDIO

Exceptionally Good North Light

Large bedroom and bath; outside rooms; special storage space; maid service; special restaurant feature, with meals served in rooms.

507 Madison Ave.

S. E. Corner 53d St. (new art centre).

Superintendent always on premises.

Phone, Plaza—6070.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,
15-17 East 40 Street.

CHICAGO.—801 Fine Arts Bldg.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St., N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

LONDON—17 Old Burlington St.

PARIS.—9 Rue Pasquier.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. . . . 16 Doelenstraat

Berlin. . . . 49 Münchenerstrasse

Ed. Schulte 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

HAGUE.

Theo. Neuhuys 9 Oranjestraat

LONDON.

American Express Co. . . . Haymarket St.

MÜNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle 53 Rue Cambon

Morgan, Harjes & Cie 31 Boul. Haussmann

American Express Co. . . . 11 Rue Scribe

Munroe et Cie. . . . 7 Rue Scribe

Thomas Cook & Son Place de l'Opera

Students' Hotel 4 Rue de Chevreuse

Lucien Lefebvre-Foinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

The ART NEWS begins its weekly issues for another season with an unprecedented pressure of news matter, for this early date of the art season, upon its columns—sure augury of crowded busy weeks to come. The coming of Free Art and the regrettable death of Mr. Altman would alone make this issue interesting, but there is also a wealth of minor news recorded.

The value of the ART NEWS as an art newspaper to the art public of Europe as well as America is emphasized in this issue. We shall soon announce important changes and improvements in our makeup and an enlargement in size, all of which will give the journal greater value.

BENJAMIN ALTMAN.

In the passing of Benjamin Altman, whose obituary and a review of whose art collections, will be found in another column, and which follows all too soon that of J. Pierpont Morgan who, alone in America, and possibly in the civilized world, surpassed him as an art collector—the art world everywhere suffers a really great loss. A rarely successful business man, Mr.

Altman did not collect to emphasize ostentatiously his possession of a fortune that enabled him to secure some of the greatest masterpieces, outside of the Museums, but for love of collecting and of art itself. He was perhaps one of the most modest of great art collectors ever known, and outside his business the study of art was more than a hobby with him—it was a passion. Whether or not the Metropolitan Museum will become the happy and fortunate heir, and through the Museum the New York and American public the heirs, of Mr. Altman's art possessions, whether they will remain in his late residence and gallery as a sort of Wallace collection, or whether possibly they may be dispersed by his natural heirs, (a remote contingency it would seem, considering the enormous fortune he has left his heirs, apart from his collections), the results of his years of study and acquisition will be of the greatest benefit to the cause of art education in the United States. Not only a great art collector, but a good citizen and an exceptional character has departed.

NEW ART TARIFF A VICTORY.

Virtually free art has come at last, and a really great victory has been won. The full story of the unexpected and almost incredible reactionary action of the Senate in late August, exchanging the absurd 20 year provision on pictures, for a still more absurd one of 50 years, and placing virtually prohibitive duties on antiques, furniture and porcelains, following the declaration of the House of Representatives in favor of free art, has yet to be told. When told it will astonish even those few persons who were in touch with the fight for free art at Washington, the past few months.

It hardly seemed possible at one period that the determination of the Senate committee to tax art heavily, could be overcome, but it was overcome, as the world now knows, and virtually free art is at last here.

We notice a regrettable tendency on the part of certain individuals and interests who and which fought vigorously and well for free art at Washington, to claim all, or at least a lion's share, of honor and credit for the victory. This should not be. As Admiral Schley said after the Battle of Santiago, "There is honor enough for all." It is our opinion that free art became a reality chiefly through Chairman Underwood, the father of the present tariff bill. We know that President Wilson exercised a quiet but telling influence in the fight for free art and the speeches and efforts of Senators Root and Lodge in the Senate had also great weight. Yeoman work was done in behalf of free art by Mr. John Quinn of the Association of American Painters and Sculptors, Mr. Myron E. Pierce, of the American Free Art League of Boston, by certain members of both these organizations and by Mr. David Keppel, of New York, while we flatter ourselves that the efforts, influence and editorial expressions of the

AMERICAN ART NEWS in the cause, played also a good part in bringing about the happy result.

Three years ago, when the Payne-Aldrich bill was being framed, the AMERICAN ART NEWS, theoretically in favor of free art, not believing that this could possibly be secured at that time, which was proven when the bill was passed, labored for a specific duty on all pictures, sculptures and art objects over \$700 in value, the retention of the then duty of 15%, etc., on those below this value, and the admission of the work of all dead artists free. We believed at that time, and still believe, that such a specific duty would have satisfied at that time the opponents of free art and if adopted, would have obviated the absurd and annoying 20 year provision imposed on pictures and sculptures by the Payne-Aldrich bill, now happily done away with.

We cannot agree, however, now that free art is here, that even this specific duty would have been better for the cause of art in America than the doing away with all restrictions on the importation of works that educate and broaden the minds of the people. The business objection to the letting down the barriers on art importations entirely, namely that it will bring to this country a horde of foreign dealers, who will not pay taxes or be obliged to bear the burden of heavy rentals and salaries, and who will go and come with their wares, at little expense, and that through some of these dealers, at least, and through consignments to agents here, a mass of cheap and poor art productions will be dumped upon us, to the demoralization of the public taste, is more than overcome, in our opinion, by the fact that free art will stimulate trade, will permit the constant transfer of art works between this and foreign markets, and will minimize the long and vexing work of preparing affidavits, etc., to invoice imported art works. The adoption of free art marks one of the greatest steps forward in the higher civilization of the country than has yet been taken, for although the country has had free art once or twice in its history, it was only for short periods, and we now firmly believe that it has come to stay.

NEW TARIFF'S REAL MEANING.

There is still, and will be for some time, confusion in the minds of art dealers, artists and collectors as to what the new art tariff really means, for some of the provisions of the new bill on art importations, are seemingly involved and contradictory. As a matter of fact there are really few changes from the old bill in the art clauses, but these are important and make virtually for free art. The chief change is the doing away of the absurd 20 year provision on pictures, so that now all pictures, the original work of artists, whether old or modern, painted yesterday or 600 years ago are free of duty. Sculptures, whether old or modern, are also, when original works, admitted free, as also two replicas made by the artist himself of any original work.

The duty has also been removed, largely through the instrumentality of Mr. David Keppel, of Keppel & Co., from modern as well as old black and whites, which include generally engravings, etchings, drawings, etc., not produced by a mechanical process.

There is no change in the clauses as to furniture, porcelains, tapestries and art objects. All these, when more than 100 years old (except rugs and carpets on which the Armenian dealers succeeded in keeping a high duty 3 years ago, and have been again successful in retaining the same) are admitted free. Modern furniture, tapestries, porcelains, potteries, etc., pay about the same duties as for the past three years, which are 15% on furniture, 55% on porcelains and 50 to 60% on tapestries.

A most significant and important provision in the new art tariff is that which taxes at 15%, all old or modern copies of paintings, whether old or modern. This should tend to minimize, at least, the importation and sale, as originals, of even good copies of old and modern pictures, while it bears hard on the collectors of copies of paintings. The dealers who have flooded the country of late years with copies and imitations, especially of the early English, Dutch and Italian masters, selling them at low prices as originals, will now find these works subjected to very close scrutiny, not only by the Customs Appraisers, but by buyers and collectors, and the latter will have a right to demand information on any picture they purchase, and can ascertain, if necessary, whether or not it has had to pay the duty, which, if paid, stamps it as not original.

CORRESPONDENCE.

A Warning.

Editor AMERICAN ART NEWS.

Dear Sir:

I wish to warn picture dealers and collectors generally against a smooth-tongued individual, who for several months made Boston his happy hunting ground, but who in April last suddenly departed for pastures green and new, forgetting to return to confiding clients, valuable paintings which they had intrusted to him for the purpose of restoration, etc.

For the benefit of picture owners generally I herewith send a description of the gentleman (?) in question. Age about 55, height 6 feet, clean-shaven, sandy hair, worn rather long, and somewhat gray. Pale and tubercular-looking, and talks in a low, modulated tone, with an occasional stammer. Has a ready fund for information regarding the old masters, claims to be an Englishman, and sails under the impressive name of Ernest St. John.

In the early part of the year, he obtained two paintings from me valued at \$600, which have since been found in the hands of second-hand dealers to whom he sold them for something less than \$25 before decamping for parts unknown.

He poses as an "expert" picture restorer, but, to my sorrow, I have learned that the restoration of the paintings intrusted to him, has to be effected by re-purchase from the "Fence" or the not-too-particular dealer to whom he has sold them, that is, if one is lucky enough to locate them.

An Old Subscriber.

Manchester-by-the-Sea, Mass.
Oct. 8, 1913.

J. Harsen Purdy has presented to the New York Public Library his collection of engravings by William Faithorne, which has been on exhibition at the library during the Summer. The collection will remain in the library's division of prints for students of the graphic arts.

LONDON LETTER.

London, October 1, 1913.

The torpor which at present reigns over the sale-rooms is unlikely to disappear until the Autumn season is well advanced, but it is interesting to note that one of the earliest sales of importance will be that of the art works belonging to the late Mr. J. H. Fitzhenry, a collection embracing so much of merit that it is probable that its dispersal will occupy at least a week at Christie's. Mr. Fitzhenry not only gave generously to the Victoria and Albert Museum, but allowed a large number of his most interesting possessions to remain with the authorities on loan in their various sections. His collection of old silver was of especial importance, as it contained several pieces of an historic character, but the metal work, wood-carving enamels, china and tapestries, likewise include much that is rare. His collection of French pottery and French book covers is to be sent over to France for dispersal, the bidding being likely to be keenest in the land that produced them.

Things are on the whole quiet among the dealers, but an interesting exhibition is announced for October, and the two following months, at the Vincent Robinson Galleries, 34 Wigmore St., where the Persian Pottery, collected by Mr. Arthur Larcom, while acting as Secretary to H. M. Legation at Teheran during the years 1875-1881 will be on view. The collection, which numbers some 200 pieces, includes several large dishes and bowls of exceptional quality, a number of fine Lustre Tiles from Veramin, and some curious antique vases. At the same time there will be shown several specimens of Japanese ware, acquired by Mr. Larcom, while acting in a similar capacity at Teheran. It was at these Galleries, it will be remembered, that the Preece Collection of Persian Antiquities was exhibited during the Summer. The bulk of that collection has now been dispersed, but it is worth while to note that Mr. Preece has consented to allow the few items which remain, to continue at Wigmore Street for an indefinite period, in order to afford collectors an opportunity of acquiring them by private treaty. Among the remaining pieces are the two famous Mihrabs, the one of gold and silver lustre from the Maidan Mosque, the other from an Imamzadeh at Kum. The series of Tiles forming two spandrels, taken from the Palace of Shah Abbas at Seftavian, Ispahan, are also still to be seen at the Galleries.

American as well as European art is represented in the Exhibition of Posters (misnamed Post-Impressionist) at the Doré Galleries. The posters of Miss Anne Estelle Rice and of Mr. J. D. Fergusson (although the latter belongs strictly speaking to Scotland), represent to the English mind, the American type of poster, which, while relying less upon prominence of lettering than on the essentials of the thing to be advertised, creates a definite impression on the spectator without direct effort. Although it is difficult to judge adequately of the effect of a number of posters when exhibited at close quarters in a restricted space, it is interesting to compare the methods of such diverse spirits as Ospovat, Steinlen, Bakhst and the Beggarstaff Brothers. The poster which aims more or less at caricature seems to seldom fail of effect especially if detail be subordinated to breadth of treatment. Any movement which tends towards the improvement of our public hoardings, is worthy of encouragement, and it is to be hoped that the promoters of the Exhibition will see fit to repeat their experiment.

The death, in the latter part of August, of the great bibliophile, Mr. Bernard Quaritch, removes one of the most notable, as well as one of the most esteemed figures of the Salerooms. Mr. Quaritch, who possessed an extraordinarily keen knowledge of the value of books, was associated with many sensational purchases. It was he who secured the Mazarine Bible of the Huth Collection for £5,800, and paid £3,000 for the Flemish Mss. of the Apocalypse. At the Van Antwerp Sale as much as £12,000 was disbursed by him on rare volumes.

One of those unsuspected "finds," which from time to time occur in unlikely places, is the recently discovered Morland of the "property" room of Drury Lane Theatre. The circumstances attending its discovery are interesting. One of the scenes of the Autumn drama, "Sealed Orders," is laid in the auction rooms at Christie's, and in order to ensure absolute accuracy, a well-known dealer was asked to attend a rehearsal, and point out shortcomings. His attention was taken by the scene with a number of other stage properties and at the close of the rehearsal he lost no time in subjecting it to scrutiny. The result was that he offered the management a price for it, which was immediately accepted. The canvas, which depicts the leavetaking of a sailor and his sweetheart, is undoubtedly the work of George Morland. It has already been insured for over four figures.

L. G-S.

FOREIGN ART NOTES.

Owing to the withdrawal on account of ill health of John F. Hulk from the curatorship of Teyler's Museum, Haarlem, Hollands, his place has been filled by the appointment of H. Buisman, of Rotterdam, who, like his predecessor, is a painter.

Professor Carl Langhammer, the well-known Berlin landscape painter, has been appointed president of the Great Berlin Art Exhibition of 1914. Two years earlier he filled a similar position.

The Halle Municipal Museum has made an interesting acquisition for its section of modern art. It consists of a work by Emil Nolde, the leader of the latest German expressionist school of painting. At about the same time as this purchase, some other works of Nolde were donated to the Museum, which lead up to the works mentioned representing the "Last Supper."

A special cable despatch to the "Sun" says that mediæval art treasures of the value of \$60,000 were stolen from the Cathedral of San Liberale at Castel-franco Veneto. The thefts, which have been going on piecemeal for a year, include fourteenth and fifteenth century silks, Venetian altar lace, gold and silver ornaments, ancient rings and rubies of the sixteenth century and candelabra of turned wood set in pure gold.

There is no trace of the thieves.

SWISS WANT WATCHES BACK.

A Swiss syndicate has been formed to recover, if possible, for the benefit of Switzerland, a collection of ancient ornamental watches, mostly made in Geneva and considered the best in the world, from the family of the late J. Pierpont Morgan.

Mr. Morgan, while on a visit to Switzerland in 1910 took a fancy to the collection, which was being exhibited at Neuchâtel, and bought it.

The Swiss syndicate also wished to buy the collection, but on learning that their rival was Mr. Morgan they gave way. The same syndicate is now trying to raise the necessary money in order to offer the collection to the National Museum. When the sum needed, said to be \$525,000, has been collected the relatives of Mr. Morgan will be asked to sell the collection at the cost price.

PARIS LETTER.

Paris, October 1, 1913.

The auction season will begin in November and the first important sale will be that of the late Madame Delizy's collection, which M. Lair-Dubreuil will hold at the Hôtel Drouot Nov. 17 and the two following days. The collection includes a series of fine old prints as well as porcelains, faïences and tapestries. Madame Delizy was the mother-in-law of M. Doistau, the well-known collector, and lived in a fine old house at Pantin, a suburb of Paris, which contained a series of magnificent boiseries, formerly in the country house of Guimard, the celebrated dancer at the Paris Opera in the 18th century. These boiseries were sold by auction in situ last June and acquired by the municipality of Pantin, which had already bought Madame Delizy's house and grounds. The house now contains the court of the Justice of the Peace and municipal offices, and the grounds have been converted into a public garden.

It has been reported that a well-known art dealer was negotiating with the heirs of the late M. Aynard, Deputy for Lyons, for the purchase of the latter's entire collection. If the report was true, the negotiations have come to nothing, for it has now been definitely decided to sell the collection by auction. There will be two sales, one at the Georges Petit Gallery Dec. 1 and three following days. MM. Lair-Dubreuil and Henri Baudoin will be the auctioneers. M. Aynard, who was a member for many years of the Conseil des Musées Nationaux, was one of the best-known patrons of art in France and the sale of his collection will be one of the big events of the year. The collection is particularly strong in works by the French primitive painters, of whom M. Aynard made a special study, but it also contains a large number of pictures by the old masters of other schools, many of which are of first rate importance. They include one painting by Rembrandt, "Christ at the Column," and many works by the great Italian masters, including Botticelli, di Cosimo, Ghirlandajo, Fra Angelico, Filippo Lippi, Piero della Francesca, Mantegna, Pinturicchio, etc. Among other painters represented in the collection are Fyt, Van Goyen, Ruysdael, Teniers, Goya, Tiepolo, Greuze and, among the moderns, Cazin. It will be seen that the collection is unusually varied, so far as pictures are concerned.

The Aynard collection does not, however, consist only of pictures and is equally varied in other respects. Among its greatest attractions is a remarkable series of fine Italian Renaissance sculpture, and it is extremely rich in 15th and 16th century furniture and wooden sculptures. There is a fine collection of oriental faïence and several oriental carpets, numerous tapestries, and two Louis XIV. suites of furniture covered with tapestries.

The exodus of American collectors and art dealers is at its height, and Paris will soon be almost empty of American visitors. There are, however, some late arrivals, including Mr. and Mrs. William Salomon. Among those who have recently started for home or will have done so before this appears are Mr. Frank Gould, Judge Gary, and Messrs. Victor Fischer, E. F. Bonaventure and Henry Reinhardt. Miss de Wolfe intends to leave for America at the end of October and will, as usual, spend the Winter in New York, returning to her beautiful home at Versailles in April.

Mr. Kleinberger's purchase of the

late Herr von Ridder's collection, already announced in the ART NEWS, is probably the biggest transaction of the kind since the purchase of the Kann collections. As the collection must have arrived in New York by this time. I need not describe it in detail. It consists of 87 paintings by the Dutch and Flemish 17th century masters, including three important works by Rembrandt, the portrait of a man of the Roman family, the "Flora" formerly in the Fontpertuis and Blondel de Gagny collections (sold in 1747 and 1777 respectively), and the "Girl at the Window" which formerly belonged to Lord Ridley. There are also important works by Frans Hals, Ferdinand Bol and De Keyser, four landscapes by Jacob Ruysdael, five pictures (including a portrait) by Ter Borch, four by Albert Cuyp, four by Hobbema and two superb portraits by Rubens, besides other works of less importance, but still of fine quality. Many of the pictures were sold to Herr von Ridder by M. Kleinberger.

There is general satisfaction expressed here at the good news that, after all, dire predictions and forebodings the new American tariff virtually makes art free in the United States. Those Parisian art dealers who have houses in New York were, naturally, greatly concerned at the possibility of a policy which some of them felt would have ruined the art trade in America; but it is generally recognized that those European are dealers who have no houses in America would not have suffered from the proposed duties, and European collectors would have greatly benefited by them. The chief sufferers would have been Americans themselves, for the art trade would have been inevitably transferred to Europe.

By mid-October exhibitions will again begin. M. Allard announces a show of works by several well-known contemporary French painters at his new galleries in the rue des Capucines and Messrs. Bernheim-Jeune will open Oct. 27 an exhibition of pictures by the American "Synchromists," Morgan Russell and Macdonald Wright. The annual exhibition of the "Société Internationale d'Aquarellistes" will be held at the Georges Petit gallery from Oct. 10-30, and that of the "Société Internationale de la Gravure Originale en Noire" at the Galerie La Boétie from Oct. 16-Nov. 7. These are among the principal exhibitions announced for October. In November, always a great month for exhibitions in Paris, there will be many others, including the Autumn Salon, the great artistic event of the Winter season.

R. E. D.

RARE OLD COIN AUCTION.

The famous collections of old Greek, Roman and Byzantine coins, formed by Baron Friedrich von Schennis, of Berlin, and those of "Dr. B. K. in M.," and of a well-known English Archaeologist, will be sold at the Galleries of Dr. Jacob Hirsch 17 Arcisstrasse, Munich, under the direction of Dr. Hirsch as "Expert" on Monday, Nov. 17 next and following days.

The Catalog, of these collections, which is unusually elaborate, complete and interesting, and a model of typography, can be studied at the ART NEWS office, and at the galleries of Dr. Hirsch, 17 Arcisstrasse, Munich, and 364 Rue St. Honore, Paris. The sale will be held for cash only with an additional tax of 10% of the sale price and orders will be faithfully executed against a commission of 5% on the sale price and under full guarantee of authenticity from Dr. Hirsch, whose telegraphic address in Munich is "Stater-Munich."

"Arts and Decoration," the enterprising and deservedly successful monthly art magazine, with its September issue increased its subscription price to \$3.00 a year, and announces that with its November issue, the size and scope of the magazine will be greatly increased.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Riverside Drive—Members' October exhibition, Oct. 14-28.
 Ederheimer's Gallery, 366 Fifth Ave.—Engraved portraits by Robert Nanteuil to Oct. 25.
 Knoedler Galleries, 556 Fifth Ave.—Etchings by Andrew Affleck and Albany Howarth, through Oct. 18.
 Macbeth Gallery, 450 Fifth Ave.—Portraits and landscapes by Katherine Dreier, Oct. 14-27.
 National Arts Club, 119 East 19 St.—Annual exhibition Society of Illustrators, Oct. 15—Nov. 9.
 Gorham Co. Galleries, Fifth Ave. and 36 St.—Sculptures by Phinister Proctor, through Oct. 25.
 Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

EXHIBITIONS NOW ON

A joint exhibition of Etchings by Albany Howarth and Andrew Affleck is on at the Knoedler Galleries, 556 Fifth Ave., to continue through Oct. 18 inclusive. Notice will be made next week.

Proctor Bronzes at Gorham's.

A "one-man" exhibition opens the season of sculpture shows at the Gorham Co. Galleries, 36th St. and 5th Ave. It is one of bronzes and plaster models by A. Phinister Proctor and will continue through Oct. 25.

Twenty examples are shown of the sculptor's well-known animal subjects, all in his characteristic vigorous style. There are 15 plaster casts which may be obtained in bronze. Among the bronzes is the Princeton Tiger, a reduced replica of the famous crouching "big cats" given by the class of '79 to Princeton and which flank the main entrance of old Nassau Hall at Princeton. This is the first cast of the subject and was made exclusively for purchase by Princeton men.

Among the other bronzes are the "Puma," a model of one of those at the entrance of Prospect Park, the "Tarpon" modeled by Mr. Proctor while fishing in Texas, and among the plasters, the fine "Lion Relief," modeled for the residence of Mr. M. B. Ayer, of Portland, the "Owl" designed for the entrance gates of the Russell Sage Foundation and other interesting animal studies.

Miss Dreier's Exhibition.

An exhibition of oils by Katherine S. Dreier will be held at the Macbeth Gallery, 450 Fifth Ave., Oct. 14-27 inclusive next with a private view, Monday afternoon, next Oct. 13.

Miss Dreier was born in Brooklyn, and from her early years was keenly interested in art and spent part of her time in study. The opportunity, however, to devote herself seriously to art did not present itself until 1904 when she became the pupil of Walter Shirlaw, with whom she remained three years. In 1907 she went to Paris to continue her studies, and from there to London in 1909.

Miss Dreier first exhibited in 1911 in the Salon des Beaux Arts, Paris. This was followed by invitations from London, Frankfurt-a-Main and Leipzig, where individual exhibitions were held. Her work has also been shown in Dresden, Munich and Bremen, and has attracted attention from its decorative quality and the atmospheric effects of her landscapes.

This is the first time that an individual exhibition of Miss Dreier's work has been held in New York.

Herter Tapestries on View.

Five of a series of seven tapestries for the Renaissance dining room, of the St. Francis Hotel, San Francisco, designed by Albert Herter, and woven by the Herter Looms, are on view in the Vanderbilt Gallery of the National Academy, West 57 St., through this week. They include a symbolic pageant representing the gifts of the old world to the new. The subjects are "The Civilization of Europe," "Africa," "The Orient," "Mexico" and "The Indians of the West."

Bessie Potter Vonnob spent the summer at Cornish, N. H., where she modeled a portrait bust and also a statuette of Miss Jessie Wilson, daughter of the President. She has returned to her studio in the Atelier Building.

Miss Olive Nicholls, daughter of Rhoda Holmes Nicholls, and Mr. Henry Marion Ward were married in the studio of the bride's mother, Gloucester, Mass., Aug. 30 last.

CHICAGO.

Indian Summer may be responsible for the delay in holding exhibitions of importance here but there are numerous happenings of interest already. At the recent unveiling of the Ferguson Fountain the exercises were more pastoral than metropolitan. The portion of Grant Park upon which the splendid interpretation of the "Great Lakes" by Lorado Taft is located, presented a scene long to be remembered.

The annual exhibition of Art Crafts opened at the Art Institute Oct. 7, with an evening reception. Paintings by Alexander and Birge Harrison will be on view until Oct. 31.

"La Voyageuse" by Jaques Emile Blanche, presented to the Institute by Mr. Martin A. Ryerson, is greatly admired. Martha S. Baker's "Insouiance" and a small pastel by the same artist, were added to the permanent collection. Great interest is manifested in the acquisition by the Art Museum of the Blair collection of mediaeval objects of art, woodcarvings, ecclesiastical furniture, stone sculpture, textiles, etc., now in the

"The Burning of Persepolis," by Georges Rochegrosse, exhibited at the last Paris Salon is on view at a local department store, and is attracting unusual attention.

The Palette and Chisel Club protested and appealed in vain against the removal of the Caravels to San Francisco from South Park. These were an interesting reminder of the White City of 1893. This club is active in its club quarters having monthly shows of excellence not only by its members but by men identified with it in its earlier days.

A monument to Colonel John F. Finerty, a former congressman and a leader in Irish circles, was recently unveiled.

There is an undercurrent of activity in the Galleries, which promises well for the season. Roullier's Print Shop is showing an unusual collection of etchings by Anders Zorn, among them several rare plates which M. Roullier was fortunate in finding while abroad last summer.

A recent exhibition of oils by Lawton Parker who received the gold medal at the Cast Salon, was a revelation. Mr. Parker's work was full of sunshine and color. Karl Buehr, another painter, resident at Giverny, showed Garden scenes, beautiful artistic women in happy moods, at O'Brien's galleries.

Henry Reinhardt's spacious show-rooms have been the local mecca for American art lovers during the past week with promise of valuable canvases en route for early exhibition.

Anderson's galleries are rich in color and among the many works now shown there are "Portrait of a Man," by Sir William Beechey, and "Lady of the French Court," by John Closterman. Among recent visitors, were Jules Guerin and Cyrus E. Dallin. Mr. Hill Tolerton, so long associated with the Roullier Print Shop, leaves this week for San Francisco, to enter the art field with prints exclusively. Mr. Tolerton as an "expert" has a deservedly high reputation.

In the unexpected loss of Mr. W. Scott Thurber, the local art colony received a shock and many inquiries were made as to the galleries remaining open. Mrs. Thurber had been the companion of her husband for many years in his travels, and it was very agreeable to learn that the business would continue under her management, as heretofore, with the added department of interior decoration. Mr. Thurber had endeared himself to the young and struggling, as well as the progressive artists for many years, both with kind words and financial assistance, and he will be especially mourned by them.

GISELLE D'UNGER.

HARTFORD (CONN.).

The formal dedication of the completed Morgan Memorial Art Museum, erected by the late J. Pierpont Morgan in honor of his father, Junius Spencer Morgan, is as yet unarranged, although the building has been finished for some time. The present Mr. J. P. Morgan visited Hartford recently and looked over the new building, but did not make any announcement as to the disposition in the new building of the Morgan treasures.

The exhibition season here opened with a display at the Art Society's gallery, of water colors by Ruel Crompton Tuttle, whose subjects included views of New York and Boston public squares and landscapes painted near Windsor, Conn., and Williamsport.

The pictures of Plaza Square showing the Sherman Statue, and of the Boston Public Gardens, with a distant view of the gilded dome of the Bullfinch State House, proved especially interesting. Mr. Tuttle handles his medium in an effective and individual manner.

Paul Wayland Bartlett's equestrian "Lafayette," a plaster model of the statue erected in Paris, has been set up in the rotunda of the Conn. State Capitol. Mr. Bartlett, a native of New Haven, is the designer of portrait statues now being placed in the north facade niches of the State Capitol here.

Curtis Moyer will soon show at his gallery a portrait by Alphonse Jongers, recently exhibited at the Lyne, Conn., show. Moyer will also show several recent marines by Gedney Bunce.

The exhibition of the New England Academy, at the Howe Gallery, will close this month.

The experiment of making additions to this exhibition through the Summer has proven successful. A notable recent addition is a large landscape by Alfred J. Eaton, of Vermont, a fine composition, "Watkins Glen," in Autumn. Ralph Lenecal's "Early Spring" is an interesting production by a young Mass. painter. Philip L. Hale's fine portrait of Edward Everett Hale has been greatly admired, and other works in the display which have attracted considerable attention are Bela Pratt's bronze "Youth," Ellen L. Roberts' "Gloucester Cove," H. G. Bryant's "House Over the Hill," Constant Furry's strong portrait of "The Antique Student," Gernhardt's "Surf—Grand Manan," Harold Green's "Gloucester Pilot," Emily Eldridge's self-portrait, Isaac Grant's "Cornfield in October," Philip Little's "After the Snow Flurry," and Uunzio Vayana's "Dawn."

Nunzio Vayana is at present energetically at work on the project of an international exhibition for Hartford. It is hoped to obtain the drill hall of the new State Armory for a large show of paintings and sculpture representing a wide variety of modern work.

BOSTON.

An informal exhibition of paintings and sculptures, organized in honor of the Convention of Bankers now in session here, opened at the Boston Art Club on Monday, and will continue to the public through the month. The exhibition, while hurriedly arranged, is a creditable one, and there is a good variety of portraits, figure works, landscapes, marines, still lifes, etc., by the stronger artists of "The Hub."

H. H. Ahl has just completed fourteen oils for "Stations of the Cross," to be placed in the Church of the Blessed Sacrament in Providence, R. I., of which C. Grant La Farge is the architect. They will be installed in the church Oct. 19. The pictures, which

have all of the artist's characteristic warm color, freedom and strength of drawing, with a barely sympathetic feeling, are most impressive, and will rank among the painter's best efforts. They have been on exhibition in his Studio here and also in Curtis and Camerons' Studio.

Old English Furniture

—and Period—

Interior Decorations

Miss H. Counihan

59 East 52d St. New York

Opening Exhibition

at the enlarged quarters of

R. EDERHEIMER

Print Cabinet

366 FIFTH AVENUE

PORTRAITS BY

NANTEUIL

1630-1678

From October 4th to the 25th.

The American Art Club

73 Morningside Drive

New York City

A place for the Exhibition
and sale of the work of American and foreign Artists.

J. CHENUE

Special Packing of
FURNITURE, PICTURES, MARBLES
AND WORKS OF ART

10 Great St. Andrew Street Shaftesbury Avenue
LONDON, W. C.

Correspondent in Paris—
P. CHENUE, 5 Rue de la Terrasse, 17e



H. N. VEITCH

Old Silver

Sheffield Plate

2 Carlton Street
Piccadilly Circus, London

R. GUTEKUNST

Original Engravings and Etchings by

Dürer, Beham, Rembrandt, Ostade, Van Dyck
Meryon, Millet, Whistler, Seymour Haden,
Cameron, MacLaughlan, Muirhead Bone, etc.

10 Grafton St. Bond St. London, W.

DREICER & CO
Jewels
FIFTH AVENUE AT FORTY-SIXTH
NEW YORK

THIS house is the
American Representative for

Gorer of London

Old Chinese Porcelain and Hard Stones

OBITUARY

Benjamin Altman.

Benjamin Altman, the widely-known founder and head of B. Altman & Co., and perhaps the most eminent art collector in America, and one of the greatest in the world, now that Mr. Morgan has passed, died at his Fifth Ave. residence in this city on Tuesday afternoon last, of heart failure, resulting from kidney disease, aged 73. His funeral took place from the Temple Emanuel, Friday afternoon.

Mr. Altman was born in this city July 12, 1840, a son of a dry goods merchant on the lower east side. He attended the public schools and proved an apt pupil. He early evinced a love for art, and before he was sixteen years old he was thoroughly conversant with the masterpieces of the old painters, whose works he admired and many of which he later acquired.

He left school at the age of 12 and after the death of his father in 1863, with his brothers concluded to continue his business under the name of Altman Brothers. They had a small store at Third Ave. and Tenth St.

Morris Altman died about a dozen years after the partnership when Benjamin was 39 years old. The business was not considered prosperous at the time, even for a small store, but Benjamin believed that it had a future of his making and started out on a larger scale.

The firm of B. Altman & Co. started business in a small place in Sixth Ave., between Twentieth and Twenty-first Sts., about thirty-five years ago. Five years later, long before the uptown movement began, the company moved to Sixth Ave. and Nineteenth St.

Its business grew rapidly and the firm found it necessary to make frequent additions to its building, land being acquired until the store became one of the most imposing ones of its day.

In 1905 the company erected its handsome department store on the east side of Fifth Ave. between Thirty-fourth and Thirty-fifth Sts., which now, with its addition on Madison Ave., soon to be completed, will cover the entire block, will cost \$1,800,000 and will make the total value of the Altman store and land some \$12,000,000.

Devoted to Business.

Mr. Altman was a bachelor, but did not belong to clubs and was most reserved. His first thought was his business, and it was his long years of devotion to it that broke down his health more than once.

He disliked publicity of any kind. His enormous fortune will probably go largely to two neices and two nephews, and who are his only surviving relatives. It is as yet too early to even speculate as to the disposition of his art collections, but it is more than probable they will go to the Metropolitan Museum.

An English Estimate.

A writer in The London "Times" in 1908, discussing the great collectors of the world, bracketed Benjamin Altman with Mr. Frick, Mr. Widener, and the late Rodolphe Kann, while, of course, the supremacy over all was given to the late J. Pierpont Morgan. Since then Mr. Altman had acquired many of the most important treasures of the wonderful collection that he amassed, but it is possible, says the N. Y. Times "that had the English writer even in 1908 realized what the house at Fifth Ave. and Fiftieth St. contained he would have put Mr. Altman as a collector in a class by himself.

The N. Y. Times says also "he was probably the most fastidious collector who ever lived. He was satisfied with nothing less than perfection. He was not catholic in his tastes, as was Mr. Morgan, but within the limits that he set for them, his collections, it is no exaggeration to say, are incomparable in America or Europe.

A Fastidious Secretive Collector.

"Mr. Altman would ruthlessly sacrifice some specimen, however great its value, if he could replace it by a finer one. This process he repeated over and over again, until the three or four rooms in which the greater number of his treasures are contained—the very finest of them are all in a single apartment of moderate size—are undoubtedly, for their extent, the richest Aladdin's Cave of pictures, porcelain, enamels, textiles, and rock crystal carvings in existence.

"The fourteen Rembrandts and other old masters—every one a masterpiece famous among connoisseurs—are hung rather high up, above cases which contain astonishing specimens of the textile art of the Orient. In other cases, some glazed, the majority closed, are some of the most glorious things that Leonard Limousin and his family ever executed—enamels that nothing in the Louvre or South Kensington surpasses. In yet other cases are jade and crystal carv-

ings; in others miscellaneous objects, each of which is a masterpiece of workmanship.

"Besides being one of the most fastidious of collectors, continues the N. Y. Times, Mr. Altman was also one of the most secretive. He disliked publicity in regard to his purchases. There is a typewritten catalog of his treasures, of which, presumably, copies were made, but a printed description of the collection is yet to be produced. Few persons obtained the privilege of examining his art objects, but these few in recent years included various celebrated European connoisseurs, who, one and all, expressed amazement at the richness of the collection.

"It can be said safely that when the estimate of the money value of the collection is made, as, of course, it will now have to be made, the result will be surprising. It is said that Mr. Altman paid \$1,000,000 for the two works by Velasquez—the celebrated portraits of King Philip IV and the Minister Olivares (the last since returned). It is known that he gave a similar sum for four pictures from the Kann collection, Rembrandt's portrait of "Oscar Haring", "Man with a Magnifying Glass" and "Woman with a Red Book," and Ruysdael's "Cornfields." These four works he loaned to the Metropolitan Museum for the Hudson-Fulton celebration. It was the first time anything from the Altman collection had ever been exhibited publicly.

Some Great Rembrandts.

Of the fourteen Rembrandts six at least are of the first rank. The "Old Woman Cutting Her Nails," "Pilate Washing His Hands," "Portrait of Rembrandt's Son Titus," "Portrait of Thomas Haring," "The Lady with the Pink" and "The Man with the Magnifying Glass," the last three from the Maurice Kann collection, are all remarkable examples.

The Holbein is the "Portrait of Lady Lee," known also as "Portrait of Margaret Wyatt," acquired from E. Gimpel & Wildenstein.

The two Frans Hals are "Yonker Ramp en Zyne Liefste," and the "Jovial Company." A canvas which has excited much and deserved controversy.

The three examples of Memling are "The Marriage of St. Catherine," and two portraits of a man and a woman. There is a fine Albrecht Dürer, a "Madonna and Child with St. Ann," and a "Young Girl Asleep," is by Vermeer.

The Ruysdael is the "Wheatfields," a beautiful landscape from the Maurice Kann collection.

Mr. Altman had, of the early Italian school, Francia's "Portrait of Federigo Gonzaga," Giogione's "Portrait of Ariosto," and a Botticelli "Last Communion of St. Jerome," painted in 1490, and which was one of Mr. Altman's latest purchases acquired last spring.

He had as examples of Velasquez, "Portraits of King Philip IV of Spain," and the "Duke of Olivares," but the last was returned last year, their authenticity being questioned. Mr. Altman also owned the famous Mantegna Madonna, which brought a half million dollars at the Weber sale in Berlin in 1910, and which he secured from the Klienberger Galleries.

He owned several important tapestries, including two early Flemish examples, "The Adoration of the Three Holy Kings," from cartoons by Van Orley, from the Hainauer collection, and "Scenes from the Life of Mary," from cartoons by Roger Van der Weyden, from the Spitzer collection. There is also a fine collection of sixteenth century rugs.

Mr. Altman had one of the finest collections of Chinese porcelains in the world, containing many fine monochromes and black hawthorns. He also had an important collection of sixteenth century Italian and German rock crystals from the Spitzer collection, which was dispersed at Paris in 1893.

Tapestries, Rugs and Porcelains.

The antique rugs belonging to Mr. Altman are famous among authorities everywhere. There was no feature of his collections in which he took more delight and on which he was more willing to lavish money. These precious specimens of Oriental art, including some that are unique, are as carefully cased as everything else in the treasure rooms.

Among the miscellaneous art objects are a marble bust by Mino da Fiesole, a marble relief by Rossellino, and a painted terra cotta bust by Donatello—the last named from the Rodolphe Kann collection. There are also some fine statuettes by Clodion, Falconer and Houdon.

Dr. Bode declared that the Ming porcelains owned by Mr. Altman were superior even to the magnificent J. P. Morgan collection of this ware. In all the Altman Oriental porcelains there is not a piece that is not remarkable.

James Ross.

James Ross, financier, railroad builder and art collector, died in Montreal, Oct. 20, of heart disease, aged 65.

Mr. Ross was one of the group of railroad builders whose names were linked with the construction of the Canadian Pacific Railroad. He was born in Scotland, and came to America in 1868, when 20 years old. He was first employed by the Wisconsin Central Railroad, and later, on going to Canada, was appointed first Chief Engineer and afterward General Manager of the Victoria Railroad. In 1887 he built the Credit Valley Railway, and was later made its General Manager.

When 35 Mr. Ross was intrusted with the difficult task of building the Canadian Pacific west of Winnipeg through the Canadian wilderness. Two years later he had completed the line over the Rocky Mountains, Selkirk, and the Gold Range. He then received the contract for the remaining portion of the line and built it. During the last twenty years he was interested in traction, power, and mining operations.

He owned the Glencairn, winner of the Seawanhaka-Corinthian Challenge Cup for half-raters in American waters in 1896 and was an honorary member of the N. Y. Yacht Club.

The collection of pictures, formed by Mr. Ross, while not large, is of rarely fine general quality. It includes probably the two finest examples of Turner ever imported.

Robert Hewitt.

Robert Hewitt, the collector and owner of the most important collection of Lincolniana, which he recently loaned to the Metropolitan Museum, died Oct. 6 at Ardsley-on-Hudson, aged 72. When a young man he began the collection of everything of importance pertaining to Lincoln, which he made more valuable and complete than any similar collection. He was also a collector of art objects and medallions. He was a member of the N. Y. Numismatic Society, the Arts and the Ardsley Clubs.

Francis Bartlett.

Francis Bartlett, a collector of prominence and for many years a director of the Boston Museum of Fine Arts, died Sept. 23, at his summer home at Pride's Crossing, Mass.

He was born at Boston, 1836, and was graduated from Harvard University. Ten years ago Mr. Bartlett gave the Boston Museum one of the finest collections of ancient art known in the country, valued at more than \$1,000,000. Among the rare specimens which it included were statues made more than five hundred years ago. Another specimen was a vase fashioned five centuries before Christ.

Walter Scott Thurber.

Walter Scott Thurber, who suddenly passed, while seated at his desk in his Chicago gallery, Sept. 24 last, was the oldest and one of the most widely known art dealers in the United States. Although partly crippled and dependent upon his cane or crutches to get about for nearly a score of years, Mr. Thurber built up a prosperous business, kept his ideas of art in advance of the times and faced the world always with cheerful courage.

In spite of his infirmities, he went abroad and visited art exhibitions frequently. Mr. Thurber was born in Black Lake, N. Y., in 1848, and after graduating from St. Lawrence College came to Chicago and became a clerk in the grocery of Stanton & Co. Next door was the art gallery of Martin O'Brien, and that pioneer art dealer, taking a fancy to the young man, offered him a place as salesman. For nearly a score of years he remained with the O'Briens, studying pictures and developing into a rarely good connoisseur.

In 1880 Mr. Thurber, believing that Chicago could support another picture gallery, opened one of his own two doors south of O'Brien's, then on Wabash Ave., near Adams St. Here his business prospered, and he was the first dealer to see where the art center would eventually be, and in 1909 he removed to Michigan Ave.

Sir Alfred East.

Sir Alfred East, President of the Royal Society of British Artists, died in London, Sept. 28.

He was born in Kettering, Eng., Dec., 1849, and received his education at the Government School of Art at Glasgow and afterward at the Ecole des Beaux Arts, Paris. He was a cavalier of the Order of the Crown of Italy, an associate of the Societe Nationale des Beaux Arts, Paris; honorary associate of the Royal Institute of British Architects, honorary member of the Meiji Biutsu Kai of Japan, of the Societe Royal d'Aquarellistes of Belgium and the royal academies of London, Paris, Munich and Barcelona.

Sir Alfred East's works are to be found in many galleries all over the world. His "Returning from Church," is in the Carnegie

Art Gallery at Pittsburgh, Pa.; "A Passing Storm," in the Luxembourg at Paris, "A Haunt of Ancient Peace" in the National Gallery of Hungary, "London at Night" in the Milan National Gallery, "The Morning Moon" in the Art Institute at Chicago, "The White Carnival" in the Brussels National Gallery and numerous works in various municipal galleries in England.

In 1906 Sir Alfred published a book on "The Art of Landscape Painting in Oil Color."

Sir Alfred visited this country for the last time in 1912, when he came here to attend the commencement at Yale University.

H. Dujardin-Beaumetz.

Henri C. E. Dujardin-Beaumetz, former French Under-Secretary of Fine Arts, died Sept. 27 after an operation.

He was born at Paris, Sept. 29, 1852, was an artist by profession, and was awarded a medal at the French Salon of 1880. Later he went to politics and was elected Deputy in 1889, from which year he continued to be a member of the Chamber until his death.

His enemies prophesied that the disappearance of "Mona Lisa" from the Louvre during his administration would result in his severing his connection with the Fine Arts Department. The prediction proved correct. After the loss of the masterpiece the French people turned against him and his great popularity vanished. His departure from the Fine Arts Department was a blow to struggling artists, as he had been always their staunch friend.

Edward Taylor Snow.

Edward Taylor Snow, art collector and painter, died on Friday, Sept. 27, in Philadelphia, aged 73. Since early manhood Mr. Snow had been engaged in making an art collection.

Mr. Snow began his career as a pupil at the Phila. Academy half a century ago. Later he went to Europe, where he studied art in France, Holland, and Germany. Aside from his talents as an artist, Mr. Snow was recognized as an exceptional judge of paintings and objects of art. He made the selection for George C. Thomas's private collection and for the Peter Schemm Gallery. For many years he acted as sales agent at the annual exhibition of the Academy of Fine Arts. In this capacity he sold nearly \$1,000,000 worth of new art works.

Mr. Snow was Art Commissioner at the Tennessee Centennial and at the Omaha Exposition, and a jurymen at the Charleston Exposition. He was a charter member of many art societies.

Peter B. West.

Peter B. West, a well-known painter of animals and landscapes, died Oct. 3 at his home in Albion, N. Y. He was born in Bedford, England, in 1837, and came to this country in 1863. Mr. West was a prize-winner at the Centennial and Chicago World's Fair.

MISS SPRINGER WINS OUT.

Justice Bijur, of the Supreme Court, has decided that Miss Charlotte Springer is entitled to the full amount of a commission of \$20,000, which she claims is owed her by Duveen Bros. for her services in effecting the sale of the famous so-called Don Quixote tapestries owned by the King of Spain to the late J. Pierpont Morgan. Miss Springer brought suit to recover this commission over a year ago, alleging that she had negotiated with King Alfonso for the sale of the tapestries, through the Duke of Anjou, as agent, that it was agreed by the Duke that she was to receive a commission of \$20,000 when the tapestries were sold, that she interested the late Mr. Morgan in the tapestries, that he referred her to Duveen Bros., and that she arranged with them to receive the full commission, above alluded to, when a sale was made, and that she gave Duveen Bros. full information as to details of sale, where the tapestries could be seen, etc. She further alleged that Duveen Bros. sent a representative to Spain to inspect the tapestries and concluded their sale for \$340,000, direct with Mr. Morgan, leaving her out of the transaction. Mr. Stanchfield, counsel for Duveen Bros., opposed a demurrer on the ground that Miss Springer, in her complaint, did not give sufficient facts, but this was overruled by Justice Bijur.

P. & D. Colnaghi & Obach

*Publishers by Appointment
to His Majesty*

(Established 1760)

Dealers in Paintings, Drawings,
Engravings and Etchings by the
Old and Modern Masters, Ex-
perts, Valuers and Publishers.

144-145-146 NEW BOND STREET

LONDON, W.

Cable Address
COLNAGHI, LONDON

E. DREYFOUS

582 FIFTH AVE. NEW YORK

**Antique and Modern
WORKS OF ART**

French Furniture, Enamels, China and
PARIS Fine Leather Goods LONDON

BEST HEADQUARTERS

MODERN PAINTINGS
OF THE
DÜSSELDORF SCHOOL

EMIL CARROUX

12 Alleestr. D'sseldorf

LEVESQUE & CO.

109 Faubourg St., Honore, Paris
ANCIENT and MODERN PAINTINGS

CHARLES VIGNIER

34 Rue Laffitte, Paris
ORIENTAL WORKS OF ART

James Connell & Sons
ORIGINAL ETCHINGS

By Cameron, Affleck, Strauz, Walker,
Synge, Baird, Bejot, Raeburn, Sparks,
Maxwell, Hardie, Eyre, Etc.

47 Old Bond Street, London
and 31 Renfield St., Glasgow

C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

Dr. Jacob Hirsch

PARIS

364 Rue St. Honore
(Place Vendome)

MUNICH

Germany
Arcisstrasse, 17
Cable Address, "Stater"

NUMISMATICS,
GREEK AND ROMAN
ANTIQUITIES,
High-Class Works of MEDIAEVAL
AND RENAISSANCE ART

**AROUND THE GALLERIES.**

Mr. H. G. Kelekian, of the Kelekian Galleries, who was most seriously and painfully injured, by a runaway accident in Central Park in early August, when he suffered a broken ankle, while still in the hospital, is rapidly improving, has been able to drive out occasionally, and it is hoped will soon be at the galleries, No. 709 5th Ave.

Mr. Emile Sperling, of the Kleinberger Galleries, will sail from Europe for New York Oct. 16. The famous Ridder pictures, which the galleries have recently secured from Mr. Ridder's estate in Frankfort, will probably arrive about the end of the month, and will soon be placed on exhibition.

Lewis and Simmons, 581 Fifth Ave., will open the season with a large and most valuable array of old masters, antique furniture, Chinese porcelains and bronzes.

Mr. Felix Wildenstein, of Gimpel and Wildenstein, will arrive next week.

Mr. Victor G. Fischer arrived on the Imperator on Thursday.

Mr. Fritz Steinmeyer, of Steinmeyer and Bohler, was married to Miss Bute, a young English lady, and a sister-in-law of Mr. Otto Bohler, Jr., in England last week.

Mr. Stevenson Scott, of Scott and Fowles, was married to a young Irish lady, a Miss Powers, resident in New York, in London in August last. Mr. and Mrs. Scott arrived last week.

Mr. C. J. Charles is still in London and expects to sail Oct. 15.

Mr. Eugene Glaenger is expected at the Jacque Seligmann galleries about the end of the month.

Anticipating a high tariff on antiquities, Mr. Frank Partridge, of London, sent to his New York Galleries, 741 Fifth Ave., during last Summer an important lot of Chinese porcelains. As free art now prevails American collectors have an opportunity to inspect in its entirety this collection of porcelains, which otherwise would have been kept in London and shipped piece by piece as business warranted it.

The new Ehrich galleries, 707 5th Ave., will probably be ready for an opening exhibition in another week. Meanwhile they are in the hands of decorators and painters, but a visit proves that when completed they will be most attractive and well adapted for the display of the Old Masters of which this house makes a specialty. There are two handsome rooms on the ground floor, and on the second floor two large galleries, reached by an elevator, both spacious and well lit.

Mr. Louis Ralston arrived on the Mauretainia Sept. 26 last.

He sold the two large pictures in London, which he bought at the Duke of Sutherland's sale in July, life size portraits of King George III. and Queen Caroline, by Allan Ramsay, for a handsome profit, before sailing.

The paintings brought by Mr. Ralston, and to be exhibited, include two Raeburns, one a portrait of Mrs. Graham, the other a portrait of a mother and a child; a life size portrait of Mrs. Mordaunt, by Romney, and "Inspiration," by El Greco, purchased from the Budapest gallery of Marzell de Memes. Several of the best works are from the Steengracht Gallery.

It is currently reported that Dr. Abraham Bredius, the noted "expert" of the Hague, is soon expected in New York to "expertize" some of the noted picture collections of the country.

DEALERS ON FREE ART.

Mr. Michael Nathan, of Lewis and Simmons.

"The best thing for the country. During my 16 years' experience as Chief of the Fine Arts Dept. of the U. S. Customs in N. Y., I came in close contact with collectors and dealers and I can safely say that during the past few years when the art tariff was reduced, a majority of the great number of paintings, antiquities and works of art imported were shown to the public at various exhibitions and in the dealers' galleries from time to time, aiding in educating the public to distinguish between genuine and false art. The law is beneficial to the education and development of the Fine Arts in America. It saves the collector of moderate means a trip to Europe, as free art enables the foreign dealers with branches in New York to bring their goods here and they are placed on public exhibition. Free art makes New York emphatically the art mart of the world."

Mr. Charles Fowles, of Scott & Fowles Co.

"Good thing for the country. I am in favor of it." Paul L. Reinhardt, of Henry Reinhardt and Co.

"I am heartily in favor of free art. It will be of great benefit to the American public. It will make New York the art mart of the world and Americans will take the lead as collectors."

Mr. Alexander F. Otto, of Frank Partridge.

"Very satisfactory. The best and wisest move ever made for the benefit of art in this country. It removes the barrier that would have prevented many wonderful works of art from coming into this country."

E. M. Hodgkins.

"Free art was the chief reason for my bringing to America the 18th century English drawings which were viewed by thousands when shown in my galleries last year. Had there been a high tariff on art I would have kept them in my European galleries and American art students, collectors, amateurs, etc., would never have had the opportunity to see them."

H. F. Dawson, of Charles, of London.

"I approve of free art, of course. Now that art is free it gives everyone an equal chance to purchase and import art works."

Ehrich Galleries.

"Excellent! Will do much to stimulate an interest in art generally and will create a larger demand for fine things."

Louis Ralston.

"I am pleased. Free art will greatly benefit American collectors and Americans in general. It will put us on an equal footing with European dealers, as it enables us to bring important art works for Americans on their request and at simply transportation expense to us."

"FAKE" AUCTION SHOWN UP.

The all too prevalent practice, among a certain type of auction houses in New York, of using the name of some prominent or notorious person from whom, or whose estate, perhaps one or more articles may have come, of advertising the sale of a collection of dealers or other goods as all being the property of the person whose name is used at a "Catch," has had a deserved set back, at the opening of the season by the exposure by the N. Y. Sun of the announced sale this week by Auctioneer Van Brink of the Broadway Art Galleries, No. 1362 Broadway, of the artistic furnishings and art works—the property of the late Cassie Chadwick and others.

The Sun states that Mr. Van Brink admitted that the only Chadwick object in the sale was one old carved bedstead, sent for sale to the Galleries by a Mrs. C. H. Stewart, and which Dr. Chadwick, husband of the notorious "Cassie," sent her as a gift some twelve years ago.

Moulton & Ricketts

(Successors to Arthur Tooth & Sons)

PAINTINGS

Water Colors
and
Original Etchings
Always on View

537 Fifth Avenue, New York

E. F. Bonaventure

Works of Art
Books in fine Bindings
Engravings, Drawings
High Class Paintings

601 FIFTH AVENUE

above forty-eighth street

NEW YORK

MAX ROTHSCHILD

Old Masters

THE SACKVILLE GALLERY
28 Sackville Street LONDON, W.

**NETHERLANDS
GALLERY**

Pictures by the Ancient Dutch, Flemish
and Early English Masters
11A KING STREET, ST. JAMES', LONDON
(Two doors from Christie's)

WM. B. PATERSON

Pictures
OLD AND MODERN

5 OLD BOND ST. LONDON

THE PERSIAN ART GALLERIES,

Lustrated Pottery, Glasses, Bronzes,
Miniatures MSS., Textiles, etc.

THE RESULT OF RECENT EXPLORATION AND EXCAVATIONS
IN PERSIA, MAY BE SEEN AT
128 New Bond St. London W.

Spanish Art Gallery

LIONEL HARRIS, Proprietor

Antiques

50 Conduit Street
LONDON, W.

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

P. W. FRENCH & Co.

6 EAST 56TH STREET, NEW YORK

RARE ANTIQUE

Tapestries, Furniture
Embroideries and LacesALSO OTHER ART OBJECTS FOR
MUSEUMS AND COLLECTORS

Formerly 142 Madison Avenue

H. Van Slochem

Old
Masters

477 Fifth Ave., New York

(Opp. Public Library, Entrance 2 E. 41st St.)

Kouchakji Freres

7 E. 41 St., New York City
64 Rue Taitbout, ParisRakka, Babylonian and Persian
Potteries. Iridescent glass,
and enameled glass. Oriental
rugs, etc.

Guaranteed Genuine

C. J. DEARDEN

OLD CHAIRS, etc.

7 East 41st Street New York

CH. LOWENGARD

26, Ave des
Champs Elysées

PARIS

WORKS of ART
TAPESTRIES
and
FURNITURE

A. PREYER

2 Paleisstraat - - - The Hague

invites visitors to Holland
to view hisCOLLECTION of PAINTINGS
OLD AND MODERN

Highest References

ART ASSN.'S NEW MOVE.

The American Art Association announces that it will open its season on Nov. 13 next, an unusually early date for this veteran art auction house, with the sale of the noted collection of Napoleoneana, owned by Mr. Warren C. Crane of this city, and which comprises some 4,995 lots, which it will take fifteen sale sessions to dispose of.

This sale will mark also the opening of a new department of the Association, to be devoted to the sale, exclusively of books, prints, Mss., autographs, and even coins and postage stamps.

This announcement has excited much interest in the art and book auction worlds, as it is taken to mean the opening of a "merry war" with the Metropolitan Art Association (Andersons) and an invasion of the field in which the latter has been pre-eminent. It is also said to be the result of the remarkable success of the Hoe Library sale, which was conducted by the Metropolitan Association. There were signs of the now near contest last season, when the American Art Association opened its enlarged and improved galleries in its old location, No. 6 E. 23 St., and held some minor print and book sales, and the important Borden Library sale, and especially when Mr. Swan, of the Metropolitan, transferred his allegiance to the American Art Association.

The announced new move on the part of the American Art Association may, it is said, be also regarded as, in a way, a retaliatory measure, as the Metropolitan Association has invaded the former's special field of picture and porcelain sales the past few seasons.

When will New York have what it needs—a Hotel Drouot, where under one large roof, the larger reputable art auction houses of the Metropolis could hold the exhibitions and sales of the art and literary works in which they are severally most experienced, without clashing of dates or expensive rivalry, and with benefit to themselves and the public?

CATHOLINA LAMBERT SUED.

The genuineness of a painting of a Madonna ascribed to Masolino da Penicale, (1382-1440) will come for decision soon before the Federal District Court. The Misses Hannah M. and Grace Edwards of Boston, have brought suit in the New York Supreme Court against Catholina Lambert, the voted art collector of Paterson, N. J., alleging that they bought the picture on Oct. 7, 1912, from the defendant for \$6,000, on the ground that it was a genuine old master, and that they have since been informed that the painting is only a copy of the original by the artist. Consequently they ask Mr. Lambert to return the \$6,000. This, they assert, he has refused to do, and so they are suing for the purchase money and interest.

OFFERS A RAPHAEL (?).

Mr. Elias Rosenthal, a New York lawyer, has been commissioned, he announces, "to negotiate the sale here of a long lost and only recently discovered Raphael—a Madonna, owned by his friend, Dr. Messala W. Pogorelski, of St. Petersburg," and for which the Doctor asks the modest price of half a million rubles or about \$250,000. The Russian critic, M. Schubelev, gives a long and enthusiastic notice of the painting in the "Sun of Russia," and the picture will probably be seen here the coming season.

BACON ART SALE.

The Metropolitan Art Association, announces the sale at auction at the Anderson Galleries, Madison Ave. and 40 St., on Thursday and Friday afternoons and evenings, and Saturday afternoon, Oct. 23-25 next of old Italian furniture and art objects, belonging to the estate of Francis M. Bacon.

Latta Collection Sale.

Part II of the Napoleon Collection of Mr. William J. Latta of Philadelphia—the greatest collection in the country relating to Napoleon and the French Revolution—consisting of Autographs, Prints, Original Drawings, Gold Boxes presented by Napoleon, Lord Nelson's lorgnette, the last letter of Charlotte Corday, and other great rarities of extraordinary interest, will be sold by auction without reserve in the Anderson Galleries—"Where the Hoe Library Was Sold"—during the week beginning Nov. 17. The collection will be on public exhibition in the Anderson Galleries from Saturday, Nov. 8.

BÖHLER & STEINMEYER

HIGH CLASS OLD PAINTINGS—WORKS OF ART

34 WEST 54TH STREET

NEW YORK

JULIUS BÖHLER
Briennerstrasse 12
MunichSTEINMEYER & FILS
Paris: 3 Place du Theatre Français
Cologne: 3 DomklosterThe
Ehrich Galleries

"Old Masters"

OF ALL SCHOOLS

We Beg to Announce Our Removal

To Our New Building

707 FIFTH AVENUE

At Fifty-fifth Street, New York

Special attention given to Expertising, Restoring
and Framing Fine Paintings, also the
Re-hanging of Collections.

H. O. WATSON & CO.

601 Fifth Avenue

NEW YORK

Works of Art
Marbles
Period Furniture

THE

Folsom Galleries

396 Fifth Avenue (bet. 36 & 37 Sts.)

NEW YORK

Selected American Paintings

Rare Persian Faience

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE.

NEW YORK

HAMBURGER FRERES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

CHARLES
BRUNNER

11 rue Royale

PARIS

High Class Pictures
by the Old Masters

E. M. HODGKINS

*Works of Art
Drawings
and
Pictures*

630 Fifth Avenue

LONDON PARIS
158b New Bond St. 18 Rue de la
Ville l'Évêque

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

**Scott & Fowles
Company**

Dealers in Superior

PAINTINGS

OF THE

Old and Modern Schools

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

556-558 Fifth Avenue,
Bet. 45th & 46th Sts.

London, 15 Old Bond St.
Paris, 17 Place Vendome.

**THE RALSTON
GALLERIES**

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

567 FIFTH AVENUE

J. & S. GOLDSCHMIDT

Purveyors to the
Principal European Courts

Old Objects of Art

New York: 580 Fifth Avenue
Paris: 33 Avenue de l'Opéra
London: 20 Woodstock Street
Frankfurt a/M.: Kaiserstrasse 15

Galerie Kleinberger

9 Rue de l'Echelle

PARIS

709 Fifth Ave., New York



Ancient Pictures

**Specialty Dutch,
Flemish Schools**

Henry Reinhardt

**Old and Modern
Paintings**



New York: 565 Fifth Avenue
Chicago: 536 S. Michigan Avenue
Paris: 12 Place Vendome

Galerie Heinemann

MUNICH



HIGH Class Paintings
of the German, Old
English and Barb-
izon Schools.



The G. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 5
High-class Old Paintings and
drawings.

**E. Gimpel &
Wildenstein****HIGH CLASS
OLD PAINTINGS**

OLD DRAWINGS

AND

WORKS OF ART

PARIS NEW YORK
57 Rue La Boétie 636 Fifth Ave.

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

Cottier

3 EAST 40th STREET
NEW YORK

**CHARLES 718 FIFTH AVENUE
NEW YORK**

EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.

Tapestries, Early English Furniture,
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains.

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,
RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

Shepherd Bros.

27 King Street St. James's, London

Oil Paintings

by the
EARLY BRITISH MASTERS

**BLAKESLEE
GALLERY**

665 Fifth Avenue

Early English, Spanish
and Dutch Paintings

ALSO

PRIMITIVES
of the Italian School

**The Kraemer
Galleries****French Paintings**

Objets D'Art and Furniture
of the Eighteenth Century

PARIS

96 Boulevard Haussmann

**JACQUES
SELIGMANN**

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

12 Old Burlington Street
LONDON, W.

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

**LEWIS AND
SIMMONS**

*Rare Objects of Art
and Old Masters*

581 Fifth Avenue
NEW YORK

LONDON
180 New Bond St.

PARIS
16 Rue de la Paix
22 Place Vendome

The French Gallery

WALLIS & SON

High - Class - Pictures

120 Pall Mall, London
and 130 Prince's Street, Edinburgh

Victor G. Fischer

*Old Masters
Exclusively*

467 Fifth Ave., New York

Opposite Public Library